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Watson's Art Journal.

NEW YORK, SATURDAY, AUG. 17, 1867

PUBLICATION OFFICE, 806 BROADWAY.

THE COMING SEASON.

If we may credit all the rumors that float about town and creep into newspapers, the coming season will be one of extraordinary activity among the managers. We trust that the public will be equally active in their sympathy, and sustain the managers in their efforts for the common amusement.

The French Theatre in Fourteenth street inaugurates the Fall season of 1867 with attractions of high character. The first is the reappearance of the renowned artist, Madame Ristori, who left us but a brief season ago, taking with her the most substantial evidence of American appreciation of true art. She made a vast fortune in her first brief tour through this country, and made it without a murmur of envy, for all acknowledged that her fine talents fairly compelled fortune. She comes again, not to go through the same routine, admirable as all her personations were, and worthy of repetition, but to reveal to us new beauties, to present new points of high art for our admiration, and a new, great play to be represented in America for the first time. Of her success there cannot be a doubt. She left us without a blemish upon her fame, and she will go on with her triumphant career through the country, reaping fresh laurels, earning more praise, and deserving all of honor and praise that she will receive.

Mr. Bateman will supply the other attraction at the French Theatre—an attraction which will be legitimate to the locality. He has arranged to introduce to the public the operas of Offenbach, the most popular composer in Europe. To do this in an appropriate manner, he has engaged an entire French company, principals, chorus and orchestra. The leading artists are said to be of high excellence, with fresh voices and piquant in action, just such artists, indeed, as are necessary to interpret the peculiar music to be represented, and to add personal attraction to the charm of opera.

Offenbach is essentially the composer for the people. He is a most facile writer, and can turn out an opera per month. His music is light, brilliant and melodious, while the situations and ensemble pieces are worked up with much skill and great dramatic effect. His music takes hold of the people at once, and its popularity may be estimated from the fact that many of his operas have had a continued run of two and three hundred nights,

and some even more. Of the success of Mr. Bateman's undertaking we have not the shadow of a doubt. The public will always support a good thing, and opera is the very thing that they love best.

Mr. Harrison is, we hear, making great preparations for the coming season. He will soon resume his Sunday evening concerts, which for two seasons past have been so brilliantly successful. It is also said that he will give from thirty to forty Thursday evening concerts, in which all available attractions will be combined. Mr. Harrison has, we understand, entire control of the services of Madame Parepa, who will be the bright particular star at most of his undertakings.

Pike's new Opera House in 23d street is all but ready to commence operations. There are great things whispered about the future of this establishment, but nothing definite is known. We shall probably be able to give some positive information on the subject in our next.

The Academy of Music will open with Italian Opera at the usual time. Of the material which will compose the company we know nothing; but we presume that the Manager, Mr. Max Maretzke, has fully calculated the opposition which he will have to encounter this season, from the numberless amusements offered to the public, and has arranged to bring forward a strong counter attraction in the shape of fine leading artists. It is stated that he proposes to produce the two latest European novelties, the *Don Carlos* of Verdi, and the *Romeo* of Gounod. If these operas are well cast, we think that Mr. Maretzke need not fear any opposition that can be brought against him. We regret to hear that Miss Kellogg will not be a member of the company for the coming season.

The Philharmonic Society will give its concerts this year at the Academy of Music. This will be a most welcome change for the subscribers, who were disgusted with their dingy location last season.

The Richings English Opera Company will appear in New York during the Fall, and will produce, they say, Wallace's *Lurline*. We hope they will not produce *Lurline*, for they could not possibly do it well. It could only be produced in an appropriate manner, with its grand scenic effects, at Niblo's, or the Academy of Music. It requires also artists of first-class ability, and *Lurline*, besides being a splendid vocalist, should be the embodiment of youth, grace and beauty.

We hear of a dozen musical projects on hand, but as they are at present in a state of embryo, it is hardly worth while to bring them before the public.

Boston is to have another great Musical Festival this year, and it is to be, they say, on a scale of much greater magnitude than their first Festival given two years ago, and

which was by far the greatest musical occasion given in America during the past twenty-five years.

MUSICAL REVIEW.

"*What does Little Birdie Say?*" A Cradle Song, words by Tennyson. Music by Miss Anna W. Poole. Cottier & Denton, Buffalo, N. Y.

Place aux dames! To ladies everything gives way, and in good sooth all things must give way to the consideration of this song, for we feel culpable in neglecting it so long, the more especially as it deserves most honorable mention. Every one knows Tennyson's words, and they are very beautiful, and they have been most charmingly treated by Miss Poole, who is a most accomplished amateur of the good city of Buffalo. Miss Poole has chosen the German form, rather than that of the English. In this she was right, for it certainly admits of more variety, which is not unfrequently needed, through positive change of sentiment in the words given out. Miss Poole has treated the subject like a musician. The symphony which is the key to the melody exhibits a well judged bit of imitation, followed by an appropriate chromatic cadence, succeeded by delayed chords which lead into the song. The melody, though simple and with pleasant turns to it, is somewhat deficient in *abandon*, as though its flow was a little hampered by the accompaniment, which is itself an independent subject and unembarrassed in its movement. Still there is a clear idea in it, and one quite out of the common way. The episode in G sharp minor is a dramatic little bit, and gives color to the *tranquillo* which follows in E major. The Csharp in the second bar bass of the *Agitato* was, we suppose, intended for B natural. The return to the original key, A flat, is bold and effective, and the closing phrase of the song carries out the poetic conception of the whole.

As the work of an amateur, it merits warm encomiums, and shames nine-tenths of our, so called, song writers. Miss Poole should give more of her compositions to the public. The song was written for and is dedicated to Mrs. Emmet Burr, of Buffalo, New York.

Waiting. Song for Soprano or Tenor. Words by E. H. Flagg. Music by H. Millard.

This is a very clever song, and, sung according to the marking of the author, cannot fail to be dramatically effective. In it Mr. Millard has attempted to combine the operatic recitative with the ordinary song, which is, in fact, neither more nor less than the scena without the allegro, or last movement. His attempt has proved a success, inasmuch as it shows that the simple, jingling lyric may be dignified by proper musical treatment. We do not allude to Mr. Flagg's

song as a jingling lyric, but in other hands it would assuredly have fallen into the jog-trot ballad form. Mr. Millard has produced a very passionate song, emotionally descriptive and highly dramatic in its effect. It contains one objectionable feature, namely, closing twice successively on the dominant of the key, which produces both sameness and tameness; but it is altogether the strongest work we have seen from his pen, and would seem to indicate that he is taking a higher view of his art than heretofore. We accord him praise for "Waiting," and hope that he will follow out this new vein.

The title page is exceedingly beautiful. Both the colored vignette and the lettering exhibit a most elegant taste. It is superior to anything of the kind that we have seen for years.

"*The Langham Polka*," composed by Harry Sanderson. Cramer & Co., London.

This comes to us from abroad, and has in it the old-fashioned ring, which we recognize as belonging almost exclusively to the compositions of Harry Sanderson. The melody is, of course, tender and flowing, possessing still that strongly marked beat which imparts spirit and swing, without destroying the pleasant sentiment. All the parts are equally good, and its melodiousness and simplicity would insure it popularity anywhere. It has an elegantly colored lithographic title page, representing the Langham Place Hotel, and is dedicated, by permission, to the Right Honorable Earl of Shrewsbury & Talbot.

La Hache's Morning Service complete. With easy Anthems and Introits, as authoritative-ly set forth by the Ritual of the Church Catholic, Protestant and Episcopal in America. La Hache & Doll, Barowne street, New Orleans.

Mr. La Hache has produced here the Morning Service complete, namely, the Venite, Te Deum, Jubilate, Benedictus, Ante-Communion Service, Short Anthems, Introits, Responses and Sanctus. In the production of these compositions Mr. La Hache has evidently aimed at simplicity, in order to bring them within the range of the average good choirs; he has always sought to shorten the Musical Service by avoiding unnecessary repetitions of words, without at the same time rendering the musical phrases abrupt and patchy. In both these aims he has succeeded, and has given us a work which we expect will be much used. We have pointed out frequently the absurdity of repeating the words over and over again, until they are positively rendered meaningless. These solemn songs of prayer and thanksgiving to God, should not be written as a musical exercise, but as a simple vocal setting of the sublime and inspired words, with an humble endeavor to express their meaning and give emphasis to their eloquent

force. Such words ought not to be used to make out the musical phrases, but, on the contrary, the music should be made, in expression and sentiment, to suit the words, just as they are.

Mr. La Hache has written much good music in this work; the spirit throughout is in keeping with the subject. The music is light, as contrasted with massive, without being in any part frivolous, while at the same time some strong dramatic effects are made by the simplest, and most natural means. He evidently does not aim after effect, but he achieves it without straining or effort. There are evidences throughout that he has been well trained in the masses of the great masters, both in the style and in certain similarities, which, however, are mainly in such sequences and phrases, which are, seemingly by general consent, looked upon as common property.

Mr. La Hache includes two Te Deums, one for choral purposes, with solos, and the other for quartette choirs alone. They are both good, but we prefer the choral Te Deum, because the musical effects are grander, and the contrasts in sentiment, which are very marked in the words, are more absolute and more strongly defined. Some of the shorter pieces are of great excellence, and throughout the work passages of beauty frequently occur, while the whole is musicianly, and reflects high credit upon the ability of the far-off composer.

When this work becomes known, it will commend itself to every choir, for it is an eminently useful book, and is available for churches of all denominations.

Sing, Smile, Slumber. Serenade by Ch. Gounod. Arranged for piano, by Edward Hoffman. Wm. A. Pond & Co., N. Y.

Mr. Hoffman has arranged this very popular Serenade, in a graceful and effective manner. He has preserved its sweet, melodic flow, and has at the same time thrown around it a graceful tracery of figures, which might be likened to the floating fantasies of a dreamer. It makes a charming parlor piece, and should be popular with all good amateur players. For its performance it requires delicate and rapid execution, and a refined tone of sentiment.

Guards Polka. Composed by Edward Hoffman. Wm. A. Pond & Co., Broadway.

This Polka is both pleasing and brilliant. Its subjects are all melodious, flowing and graceful, and are, at the same time, characteristically marked and spirited. It is well written, and though not difficult, is very effective when played at its proper tempo. It is one of the pleasantest Polkas issued of late.

BARCELONA.—The baritone Zaughj is engaged for the coming season at the Liero. He will first appear in the *Huguenots*.

ANOTHER "POSITIVE CONFIRMATION."

As far as we remember, the Steinways have now had four "positive confirmations," and two jollifications over the Gold Medal which they have gained in Paris, and which four "confirmations" and two jollifications have been found necessary to confirm as the first medal over everybody else. And still it is as far from being the first Gold Medal as ever.

Confirmation No. 1. They advertised that they had the Grand Gold Medal some time before the Jury met, which would seem to prove that somebody had been feeling the pulse of said Jury, and fancied that it was "all right."

Confirmation No. 2. After the Jury had met, they received an ocean telegram from somebody confirming Confirmation No. 1, so that now they really had the first Gold Medal, and no mistake. Then the flags went up, and the champagne went down, and the flags went down too, as a subsequent telegram announced that that wretched Broadway & Son, of London, who left the Steinways away down the list in the London Exhibition in 1862, was again ahead.

Confirmation No. 3. When the Emperor distributed the medals, and gave Chickering the Decoration of the Legion of Honor, in addition to the medal as an Exhibitor, they pompously announced that the Imperial Commission had distinctly classified their's as the first medal, thus confirming Confirmations Nos. 1 and 2, and placing them at the head of everything, John Broadwood & Son, of London, and Chickering's Gold Medal, Legion of Honor and all, to the contrary notwithstanding.

Confirmation No. 4. As the three first confirmations seemed to leave the public greatly in doubt as to the truth of either of them, especially in the face of Chickering's Legion of Honor and Gold Medal, and John Broadwood & Son, of London, it was deemed necessary to confirm Confirmations Nos. 1, 2 and 3. So the Steinways have now got up, lithographed we should say, the very out-and-out Official Report signed by some members of a jury, called the International Jury, certifying that the first Gold Medal for American pianos was unanimously awarded to Steinway & Sons. This Confirmation No. 4 should certainly confirm Confirmations Nos. 1, 2 and 3, but alas! such is not the case. To award unanimously, the names of all the Jury should be recorded! Where are the names of the other Jurors?

And how is it about the Gold Medal over all competitors? If their's was the first Gold Medal, it would include John Broadwood & Sons among the beaten, but the confirmation No. 4, only says first Gold Medal for American pianos!